

# The Musical World.

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VOL. 39—No. 46

SATURDAY, NOVEMBER 16, 1861

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**MONDAY POPULAR CONCERTS.—ST. JAMES'S HALL.**—**Mlle. FLORENCE LANCIA** will appear at the Monday Popular Concerts on MONDAY Nov. 18.

**CONCERT AGENCY.**—**Mr. VAN PRAAG** respectfully informs his friends and the musical profession that he has REMOVED his place of Business to **Mr. W. Robinson's Music Warehouse, 71 Wardour Street**, where all communications will meet with his usual prompt attention.

**SACRED HARMONIC SOCIETY, Exeter Hall.**  
Conductor, **MR. COSTA**.—Thirtieth Season.  
The First Concert on Friday, 29th November, when will be performed Mendelssohn's "Athalie," and Handel's "Dettingen Te Deum."  
Principal vocalists, Miss Pyne, Miss Serle, Madame Laura Baxter, and Mr. Wynn. The illustrative verses to "Athalie" will be recited by Mr. George Vandenhoff.  
Tickets, 3s., 5s., and 10s. 6d. each, at the Society's office, 6 Exeter Hall.

**THE MUSICAL SOCIETY OF LONDON.**—Fourth Season, 1862.—The following is the proposed scheme for 1862.  
At St. James's Hall:—Two Conversazioni, on Wednesday evenings, January 29th and July 2nd; four Orchestral Concerts, on Wednesday evenings, March 12, April 30, May 21, and June 11. At the Marylebone Institution:—Two Trials of New Chamber Compositions, on Wednesday evenings, Feb. 26 and Nov. 12; four Fellows' Meetings, on Wednesday evenings, Feb. 5, March 26, June 4, and Nov. 26. The Annual General Meeting of the Society (Fellows and Associates) on Feb. 5.  
Conductor of the orchestra, **Mr. ALFRED MELLON**.  
Members' tickets, for 1862, will be ready for delivery at Messrs. Cramer and Co.'s, No. 201 Regent Street, on or after Dec. 1, 1861.  
Information relative to the admission of new members, and the scheme for 1862, may be obtained of Messrs. Cramer and Co., and of the Honorary Secretary.  
NB. The remaining choral practices for the present year, under the direction of Mr. Henry Smart, will be held at the Marylebone Institution, on Tuesday evenings, Nov. 19 and 26; Dec. 3, 10, and 17.  
Vide backs of Members' tickets for 1861.

St. James's Hall.

**CHARLES SALAMAN**, Hon. Sec., 26 Baker Street, Portman Square, W.

**MR. DEACON** begs to announce to his Pupils his RETURN from Italy, and his REMOVAL from his former residence in Duchess Street to 72 Welbeck Street, Cavendish Square, W., where all communications respecting Lessons or Engagements are to be addressed.

**MRS. JOHN HOLMAN ANDREWS** has the honour to announce that the FIRST of a SERIES of SIX SOIREES MUSICALES, for the practice of vocal concerted music, sacred and secular, will take place at her residence, 60 Bedford Square, on Thursday, 21st.  
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**MR. MELCHOR WINTER** begs to announce his RETURN to Town for the season.  
All letters respecting Engagements for Oratorios, Concerts, or English Opera, to be addressed, care of Messrs. Boosey and Sons, Holles Street, Cavendish Square, W.

**MADAME MELCHOR WINTER** (Pianist) begs to announce her RETURN to Town for the season.  
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**MAD. SAINTON-DOLBY** begs to announce that she will RETURN to town for the winter season on the 18th of November. All communications respecting pupils and engagements to be addressed to her residence, 5 Upper Wimpole Street, Cavendish Square, W.

**MAD. RUDERSDORFF** will sing Frank Mori's New Songs. "The Open Window," and "Mary the Sempstress," at Clapham, to-night, and Staleybridge the 2nd December.

46

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**Mr. Walter Bolton,**

Primo Tenore of the Teatro Reale Lisbon, and the principal Italian Theatres.

**Signor Eugenio Cosselli,**

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Of Her Majesty's Theatre, and the Royal Italian Opera, Covent Garden.

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To whom communications may be addressed, No. 4 Cambridge Place, Regent's Park N.W., or Mr. Sheppard, Cramer, Beale and Wood's, 201 Regent Street, W.

**MR. WILBYE COOPER** begs to inform his friends and the public that he has RETURNED from the Continent for the Season. Letters respecting Engagements for Oratorios and Concerts, address 24 Victoria Terrace, Westbourne Grove, W.

**HERR REICHARDT** begs to announce his ARRIVAL in town. All communications for Engagements for Concerts, Oratorios, &c., are requested to be addressed to him, Thurloe Cottage, Thurloe Square, Brompton, S. W.

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Hope Villa, Torquay, October 1861

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## MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

November 14.

A FRENCH musical critic of some note, who delivers himself in a contemporary on the subject of the revival of *Alceste*, has made some remarks which curiously coincide with those of your correspondent, published almost simultaneously. "It must be granted," he says—

"That to the national theatre of the opera it in right belongs to assume the part of conservator of great classical works. Like as the French theatre (Théâtre Français) a certain number of representations are allotted to the works of Corneille, Molière, Racine, Voltaire, even so the stage of the Imperial Academy of Music should be on certain evenings reserved for the old masters in that kind, for Rameau, Piccini, Glück, and Spontini. The subvention paid to the opera, as well as to the Français, imposes this office upon it as a duty; and in music as in literature our youth needs to be moulded by contact with consecrated masterpieces and with pure and primitive forms."

That, in point of fact, no state can be justified in subsidising a place of amusement on any other ground must be obvious, and equally so that the attainment of such an end deserves like the consideration of all states—despotic or constitutional—but more the latter than the former, because with the latter the arts generally run greater risk of deterioration and even neglect, for reasons too abstruse to enter into at present. The French critic winds up his observations with this exordium, to which all who have considered the subject will append a mental "hear, hear!" "Away, then, with all petty considerations of receipts and subscriptions. The Opera will live whether or no, because it is a theatre as national as the Comédie Française itself. Who knows, moreover, whether the public may not acquire a taste for these retrospective performances? Orpheus is there to witness, if needful, that such a fact may be." If I quote a gentleman sagacious enough to have been writing down at the same moment thoughts almost identical with those which were occurring to my own mind on the same subject, it will, I doubt not, be attributed to egotism on my part by your candid readers, rather than the humble desire to seek corroboration for opinions which, being formed on many subjects in which I am not so well versed as I should wish, and often heartily expressed, do not inspire me with all the confidence I may seem to feel in them. Nevertheless, I will cite the same authority again, and this on a point which I have not yet noticed, nor, truth to confess, till just now thought of, but on which, nevertheless, I shall have something to say quite impromptu, and with all that freedom from bashful restraint proper to an "Our correspondent." He speaks of the comparative artlessness of melodic writing as exhibited in the works of Glück, compared to the present state of things. "Certain," he says, "melody has made an immense stride" (melody *strident* would be a good heraldic blason for some modern musicians), "since the day of the illustrious protégé of Marie Antoinette. She hath accustomed herself to walk straight" (straightened, haply), "to count her periods and her measures as verse counts its hemistiches. From the young girl she was of uncertain and hesitating gait, she hath now become a grown-up woman, endowed with every description of beauty, possessed of every seductive grace. But what a charm, what simple grandeur, existed in that very melodic irresoluteness, and how frequently, though the general colouring may pall in the comparison, to make up for it the expression is of double force." To these very judicious observations, I would add, that not only has melody grown up into a mature woman capable of walking straight and resolutely, but that she has used her power of resolute walking to diverge with shameless front from the path of conti-

nence and rectitude—has become, in too many instances, a reckless *Traviata*, whose dangerous blandishments have led, and are yet destined to lead, many an estimable youth irrecoverably astray. Who will reclaim her? If it be to be done, possibly holding the picture of her former innocent self constantly before her may have some beneficial effect. I don't think the Wagnerian process will do; for, hitherto his preaching to the poor misguided girl has simply tended to make an idiot of her, and sent her howling and gibbering through the wilderness.

Last week the Opera produced *Guillaume Tell*, to continue what are absurdly enough called the *débuts* of M. Faure. This term is applied indistinctly to a series of first appearances on any stage, to a series of first appearances on any particular stage, and to a series of first appearances after an absence, or at the commencement of a fresh season. I see no reason for using the word out of its original sense—a first appearance on any stage, or in a particular city where the artist was not previously known. These subsequent and extraneous applications of the term are only some of the multifarious and odious contrivances invented to swell the self-importance, —sufficiently *boursoufflé*—inflammatorily swollen as it is—of performers. But to return to M. Faure. Greatly as the sterling qualities of this artist are admired, as regards the bold clearness of his voice, and the finish of his style, he is blamed here, as I understand he was likewise in England during his late engagement at the Royal Italian Opera, for the disastrous excesses into which his ambition leads him, by prompting him to wander beyond the natural, or rather the well ascertained, compass of his voice, as well as to generally exaggerate its power. Bogs and quagmires lie in the way of such errant spirits, and when they fall into them sympathy is the last thing they meet with. On the whole, eminently fitted, as by his fine voice and finished execution, this artist is for the grand arena into which he has with justifiable, and it may be said, justified ambition, cast his gauntlet, he may yet cogently ask himself whether he has done wisely. We are no admirers of the satanic maxim, "Better to reign in hell than serve in heaven;" but a man may consider whether, for the sake of art, as well as for his own reputation, it were not better to remain in a humble sphere, and there set an example of comparatively absolute perfection, than to seek a wider and higher field, where, in order to assert and maintain his claim to be numbered in the list of first-class champions, he must resort to efforts which compromise that equilibrium of his powers and qualities, and mar the harmony of effect, without which there is no art high or low. Did the example of M. Roger serve for nothing, who returns, after years of doubtful combating under the heavy panoply of the Grand Opera, to wield the lighter accoutrements and weapons of the minor list, where he earned his knight's spurs, glad to find that—though he is short of his due complement of hands,—in his audience there is not one less to welcome back the truant, and weave again his laurel crown, somewhat the worse for wear. On Friday last the *Trouvère* was given, and that in the most satisfactory manner, which will occasion no surprise, when it is added that the cast of the four principal characters fell upon Mad. Tedesco, Mlle. Sax, and MM. Mideot and Bonneheé.

At the Italian Opera, *Marta* has given way, as she must be content to do in all respects and for all time, to *Don Pasquale*. This graceful offspring of a master, in his happiest and most graceful mood, lives in the memory of most of us, allied, as it seems, quite indissolubly, with the memories of Grisi, Lablache, Mario, Tamburini. But only works of



an inferior stamp are completely dependent on the greatness of their interpreters, and such is not *Don Pasquale*. Mlle. Marie Battu and MM. Zucchini, Belart and Delle Sedie were barely up to the mark, yet the music they had to sing floated them merrily along like so many quite golden fruit of the Hesperides. Of Signor Delle Sedie it must be said that he would have far outshone his companions, but that his music was too low for his voice. By marvellous tact and skill he surmounted the difficulty. No doubt when he is more firmly established in the public favour, following the example of other great artists, he will economise his pains and transmute the score. By the way a very just estimate of this singer's merits has appeared in the *Moniteur*. It is signed M. de Rouvray, a name which by the initiated is pronounced as if it were written *Fiorentino*. The *Moniteur* alone is privileged to act on the principle of "what's in a name?" The laws which Napoleon III. makes he disdains to set the example of observing. But as M. *Fiorentino* is waiting to say his say, *je lui cède la parole* :—

"An artist of such excellence that not from Italy come many like him, and out of France none at all, the *débutant* appears to us to have been trained up in that grand and admirable school which disdains to sacrifice expression, style and taste to effects of coarse reverberation of sound or goat-like vibrations to feats of strength and evolutions of the throat. He knows what he is saying, a rare matter! He is gifted with common sense, an extraordinary merit! His phrasing is correct, the production of tone pure and natural; his diction of irreproachable purity, and his accents never jar against each other; his action, measured and sober, accompanies and sustains his singing; he has the air neither of begging for "bravos" nor of challenging the spectator.

No doubt his is not one of those prodigious voices which, by their beauty, their freshness, their *timbre*, relieve the artist fortunate enough to possess such a one from all further trouble. Each of his victories is the result of searching study and consummate art; he leaves nothing to chance; always master of himself he restrains his emotion within due bounds, equally aloof from either of the two extremes into which the majority of artists are betrayed,—icy coldness or headlong bursts and convulsions of fiery zeal. He never confounds one style with another; dramatic and touching in serious music, playful, light and supple in the buffo style, he assigns to each phrase its proper colouring and value. Lastly, all his pieces do not finish off with the same *point d'orgue*; he has a choice of cadences remarkable for their variety and freshness, perfectly adapting themselves to the air to which they form as it were a brilliant peroration and a bright crown. The sensation produced by so rare a subject, and one so completely in contact with the common run of singers, may be easily conceived. Delle Sedie, was extremely applauded, adopted by unanimous consent as one of the most valuable acquisitions of the Théâtre Italien."

The following letter from Meyerbeer to the celebrated French critic, Jules Janin, has appeared in the papers here, and may prove interesting to your readers :—

"Your last letter was directed to me at Königsberg while I was still in Berlin, where I am working like a youth, notwithstanding the three score and ten years kindly allotted me erewhile by people whose liberality seemed to me to be without limits. As it is not till the 18th of this month that I am expected at Königsberg, where I am to organise the grand Court concert, I have time to answer you, and I shall tell you at once how astonished I was at the little sympathy and forwardness (*empressment*) which the name of Rameau has elicited among you; he was, nevertheless, one of the glories of your Opera; one of your masters in the art of music; he afforded you a relief from Lulli and prepared the way for the advent of the chevalier Glück.

"Thus his family had every right in the world to meet in Paris itself with that assistance and support which have not been refused on several repeated occasions to the descendants of Racine, to the grand daughters of the great Corneille. To a certainty, had I been in Paris, I should have *incognito* paid 200 francs for my stall, and I rely on your kindness to forward that sum to those good people who must be so unhappy at finding themselves deceived in expectations so justly founded. I send you at the same time a written authority for M. Gazot, the author's agent, by which I renounce all my dues for the fragments of my operas played on the benefit night of the illustrious and unfortunate family of Rameau.

"Why are you not at Königsberg for the day of the coronation? Why are you not even simply at Berlin? What splendid musical festivals are in preparation! As for me it is my pleasure as well as my duty in the office I hold to compose the Grand March which will be executed at Königsberg at the moment when the royal *cortège* proceeds from the castle to the church for the coronation. I intend in addition to write a hymn, which is to be executed on the day of the King's, our sire's, return into his good city of Berlin. Add to this that I have promised to compose an overture for the grand concert of the four nations which the London Exhibition is to give next spring in the Crystal Palace at the opening of the Great Exhibition.

"This is what detains me here, what has occupied me this autumn, and will occupy me this winter and the beginning of next spring; but, my dear friend, if God will grant us to live, we shall meet again, I hope, next year, relieved of all anxiety in that hospitable city, that gentle Spa, all resonant with the plash of fountains and the murmurs of green oaks. — Your affectionate MEYERBEER."

If post boys never die, no more do sirens, being of no mortal clay compact; but the difference is this, that whereas the one grows older and more tiresome every year, the other sings as freshly and sweetly year after year as when first encountered by that musical Ulysses Auber, as anybody may bear witness if they will visit the Opéra Comique, where Roger is now calling himself Marco Tempesta, and Mlle. Marimon goes for the nonce by the name of Zerlina, and few have ever more gracefully justified their claim to be so identified. To this artist we would also address the same remembrance as to M. Faure, to rest satisfied with the possibilities of her voice, and not to seek to do things which are not within its limits.

Mad. Cabel is sufficiently recovered from her recent illness to resume her duties at the Théâtre Lyrique, consequently the long-promised revival of *Jaguarita* will now take place forthwith.

There has been nothing done worth recording in the theatrical world, save a new comedy in three acts, entitled *Les Parents Terribles*, by Mads. Belot and Journault at the Odéon. It is one of those attempts so fashionable now of placing before us the minute and absolute realities of life; but the result of the attempt is a caricature, rather than a faithful picture. There has also been a new vaudeville at the *Variétés*, in which the veteran Arnal has just made his re-appearance. It is called *Les Voisins de Molinchart*, and Arnal's part is said to be very good in it. The company of the Gymnase have been summoned to play at Compiègne.

I hear from St. Petersburg that the Italian company there, of whom Signors Tamberlik and Graziani and Mlle. Lagrua are the chief stars are meeting with the most brilliant success. When are you to hear the last-named much-talked-of *prima donna*? Has she made a vow never to visit London, as Mad. Goldschmidt is said to have done with respect to Paris? Or are her terms beyond the means of Mr. Gye, even assisted by the wealth of his repudiated partner, Colonel Knox? Why is this? I pause for a reply.

AIGRE DOUX.

FRANKFORT-ON-THE-MAINE.—It is the intention of Herr August Buhl to give four concerts illustrating the history of pianoforte music, from the time of Scarlatti and Couperin to that of Beethoven, Chopin and Liszt.

ZURICH.—Herr Alfred Jaell is at present here. On leaving he will make a professional tour through Switzerland, and then, about January proceed to Northern Germany and give concerts in Berlin, Hamburg, Hanover, Dresden, Leipzig, &c.

MUNICH.—All the principal singers at the theatre are ill. In consequence of this the opera of *Don Sebastian* had to be postponed the other day. The members of the Musical Academy gave the first of a series of concerts on the 1st of November, at the Royal Odéon.

## MUSIC IN BERLIN.

(From our own Correspondent.)

THE first public performance of Spontini's revived opera, *Nurmahal*, took place on the 25th ult., in the Royal Opera-house, after having previously been given on the 23d, in the presence of their Majesties, the King and Queen, and a select audience of reigning princes, ambassadors, diplomatists, extraordinary plenipotentiaries, and the host of chamberlains, equeiries, *et hoc genus omne*, who, in greater or less numbers, are to be found at every German court. It would have been impossible to put the opera on the stage with greater splendour. O, shade of Farley, famous among stage-managers, and great in the getting-up of Easter-pieces, why wert thou not there! I ask the question, perhaps, unadvisedly. You may have been there, after all. Some one or other of your friends, given to spiritualism, may, peradventure, have rapped you to the gay gathering, or, if he has not already done so, he may still take a hint from this letter. Venerated spirit, I can assure you that *Nurmahal*, as a spectacle, is well worth looking at, with its cascades of real water, its splendid scenery, its astonishing changes, its marvellous electric-light effects, and its gorgeous processions. Everything is redolent of Eastern luxury and grandeur. Even Calcott or Beverley, Grieve or Telbin, might learn something from their German colleagues. It is, as every one admits, a great pity that the subject of the piece, which is an admirable one in itself, should have been so clumsily handled. As it is, it drags its slow length along in the most wearisome and uninteresting manner during three mortal acts. In this opera, as in many others which I could mention, the working out of the story and the development of the characters, which should be the first consideration, are degraded into matters of the most subordinate importance—if, indeed, they are looked upon as being of any importance at all—and sacrificed for mere show and glitter. The action is continually stopped to afford the stage manager an opportunity for showing off the legs of his ballet-girls to the best advantage, or for parading a more than usual number of the gentlemen called "supers" before the float. The consequence of this is that the attention of the public is not sufficient fixed by the various characters in whom no real interest is taken by any one. For these reasons, I think—and I am confirmed in my opinion by the sentiments I have heard expressed by many most competent judges, as well as by the published criticisms of some of the first critics here—that *Nurmahal* will not keep its place in the bills for any very long period, but soon be quietly consigned once more to obscurity. With regard to the music, it is no secret that even the most devoted friends of the composer confessed, in his life-time, that this was one of his weakest compositions. A writer of one of the principal musical periodicals published here observes that, in addition to its other defects, "the music is distinguished, from the beginning to the end, by a degree of excitement and an amount of eagerness to employ, whenever there is the slightest chance of doing so, the most unusual orchestral resources; that there is no end to the noise; and that the auditor involuntarily asks himself whether certain pieces were written by a master or a mere learner." With all this, however, we must not fail to acknowledge what is good. The ballet music, and choruses with ballet are, as a rule, treated with great grace and freshness. The whole of the finale of the second act, too, shows plainly the hand of an experienced master. The slumber-scenes, as they are called, in the third act, are exceedingly beautiful. The opera was well cast. Mlle. Luena, as *Nurmahal*, sang and acted with great energy and excellence. Mad. Harriers imparted unexpected importance to the insignificant part of Zelia, just as Signor Tamberlik lends an importance, which it never possessed before his time, to the part of Pollio in *Norma*, or, to leave opera an instant for drama, just as Macready convinced every one who witnessed his impersonation of Friar Lawrence, that the latter was by far the finest character in *Romeo and Juliet*. Such is the power of real art. But the gem of the evening was, perhaps, Mlle. de Ahna's Namuna. Compared with this young lady's performance—a high standard, I grant—the efforts of the gentlemen were not first rate. Herr Woworski's voice is not equal to the music of *Dschehangir*. Herr Fricke displayed abundance of zeal as Bahar, but, unfortunately, did not invariably sing in tune, a defect which, as you must admit, does not produce a favourable impression in opera. Herr Betz, although possessing a fine voice, made nothing of the part of Atar. Herr Solomon, as Mullah, and Mlle. Münster, as the Genius, were satisfactory, which, by the way, is more than can be said of the chorus, who have many shortcomings to answer for. Herr Dorn is entitled to great praise for the manner in which he got up the opera.

It may, perhaps, interest you to know the cast of this work, when first produced at the Royal Opera-house in 1822. It is as follows:—*Nurmahal*, Mad. Seidler; *Zelia*, Mad. Schutz; *Namuna*, Mlle. Eunicke; *Dschehangir*, Herr Bader; *Bahar*, Herr Devrient; *Atar*, Herr Blume; and *Mullah*, Herr Hildebrand.

Meyerbeer's *Huguenots* was given a few nights ago, and, as usual, filled the house to overflowing. Pit, boxes, galleries, were all filled with delighted spectators, who expressed their satisfaction in the most unmistakable fashion. The performance was exceedingly good, every one concerned exerting himself to the utmost of his abilities. Mad. Köster and Herr Formes were grand as Valentine and Raoul, respectively, and achieved a tremendous triumph in the fourth act. They were called on, at its conclusion, three times, to such a pitch had they excited the enthusiasm of the audience. Mad. Harriers-Wippen was a highly pleasing, if not quite perfect, representative of Marguerite de Valois. This lady would do well to impart a little more vivacity to her acting. Mad. Böttcher was the page; Herr Fricke, Marcel; Herr Salomon, St. Bris; and Herr Betz, Nevers. The choruses and orchestra were admirable.

Mlle. Geisthardt is still "starring" at the Friedrich-Wilhelmstädtisches Theatre with great success. As I have before remarked—at least, I fancy I have—she possesses a strong, full, powerful, and pleasing voice, which she knows how to use to the best advantage. In my opinion she is one of the best German bravura singers of the present day. The next novelty at this theatre will be a comic opera, entitled *Das Gespenst* (*The Ghost*), composed by Herr Ad. L'Arrange, son of the manager of the Cologne theatre, where it has been already successfully performed.

The concert season will soon have commenced in earnest. Already are the walls decorated with posters, and the columns of the papers full of advertisements, announcing concerts of all kinds and descriptions.

According to report, the new Order of the Crown (Kronen-Order), of which, as you are, no doubt, aware, Meyerbeer has received the Commander's Cross, has been conferred on Herr von Herzberg, director of the Royal Dom Chor. Herr Anton Rubinstein has left for St. Petersburg. Signora Trebelli, I am very sorry to tell you, is ill, and, in consequence—as I am not sorry to tell you—Mlle. Barbara Marchisio has sustained the part of the heroine in *La Cenerentola* at the Royal Opera-house. By the way the Italian company at the Victoria theatre have commenced their season. I have not, as yet, had leisure to go and hear them, but will do so at the first opportunity, and let you know what I think of them. The following are engaged: Signore Artôt (for six weeks only), Cordier, Majo and Dori. Tenors: Signori Stechi-Botardi, Malgieri, Herr Wachtet. Baritone: Signor Merly. Basses: Signori Nanni, Odizeni; and bass-buffo, Signor Mazatti. Signor Bosoni is the musical director. The chorus, according to report, is doubled. I see it announced in the musical periodicals here that, in addition to Meyerbeer, Auber, and Verdi, Sterndale Bennett has been requested to write one of the pieces for the Grand Exhibition in London next year. Is this true, or is it merely a *canard*? I trust, for the sake of good music, and the lovers of good music, that, in this instance, report is correct.

I regret to say that, for the present, I have exhausted my budget of news; but, as I stated a few lines previously,

The concerts are coming, oh dear and oh dear!  
The concerts are coming, oh dear!

and, when they have set in with regular winter severity, I shall send you more "copy" than you may perhaps choose to insert. *En attendant*,  
VALE.

FRANZ LISZT has been in Paris. Very few have heard him play. He played at the Tuileries, at Count Walewski's, Mad. Erard's, Halévy's and Charles Gounod's. At the Tuileries the Empress asked for Chopin's "Funeral March," the favourite piece of her deceased sister, the Duchess of Alba. Liszt acceded to the request, when her Majesty's tears came thick and fast and she left the apartment overcome by emotion. At table the Emperor observed, incidentally: "It seems to me sometime that I have lived a hundred years." Whereupon Liszt quickly rejoined, "That does not astonish me, because—*vous êtes le siècle*." The Emperor forthwith decorated the smart pianist with the Cross of the Legion of Honour. Rossini is reported to have said: "*Liszt dit toujours qu'il ne joue plus, moi je trouve qu'il joue trop*." However as everything of this kind is attributed to Rossini, the authorship of the "*bon mot*" is doubtful.—("Fudge" from the fudging "*Signale*," edited by Mr. Mustard.)

KÖNIGSBERG.—In commemoration of the late coronation, the Sing-academie have had a grand concert at the new hall in the Börsengarten, where the entertainment given by the town took place. It is said that Herren Laule and Grimm intend giving concerts this winter.

STETTIN.—Herr Kossmaly's Symphony Concerts have commenced for the season; they have now been given for ten years, and afford the greatest delight to all lovers of high-class music. The royal coronation was celebrated at the theatre by a grand performance of *Le Prophète*.

## LETTERS FROM AN AMERICAN IN LONDON.\*

No. 7.

(See MUSICAL WORLD, Nov. 2.)

London, Aug. 3.

THE Opera of Covent Garden, after prolonging its season through a great many "extra nights," outlasting all the concerts for about a month, will close to-night with a performance of the *Prophete*. I am not dying to hear that again, and had rather let last evening's fresh impression be the last of my operatic memories in London. For then we had something worthy to conclude a "season;" something to remember the opera by so satisfactorily, that one cares not to have that memory overlaid by anything of Meyerbeer or Verdi. It was the opera of operas, the one which wears best with true music-lovers — and with no public more than with that of London — *Don Giovanni*. This shall be my last, as it had been my first, opera in London — the alpha and omega, and likewise the middle of my Covent Garden record. Eight times has Mozart's master work been given here since the commencement of the season, in the first week in April, and every time to crowded and enthusiastic audiences.

And such an audience is a sight to see! From the hospitable box in the corner by the stage your eye commands the whole; you look down on the brilliant rows of comfortable "pit stalls," guinea seats, all elegantly occupied, which take up the whole width and depth of the parterre, except a starveling segment in the very rear, where thirty or forty stall-less people can have "pit" *pur et simple*, the condensed quintessence of it, for seven shillings; a few feet higher, the enclosing circle of "pit boxes," nodding and smiling and fanning with beauty and with fashion; then, just below you, the "grand tier" of nobility, et cetera, a sacred circle, closed to the non-elect, a broad, bright zodiac that hoops the heavens round at mid height, beginning over the way there with the Royal box, which (to the credit of all concerned) is distinguished from the others only by its width, and not, as on the continent, by tawdry display of crowns and other gilding, to remind you that the house and the fulness thereof are the King's or the Grand Duke's; then lifting your eyes (or lorgnette) to their natural level, you may contemplate another circle of which you are a happy atom, called the "first circle" (of mere humans), and which vies in animated charms with either sphere or circle of the blest below, whether they be noble or be human: and then upward to another lustrous circle; and uppermost of all, most noteworthy of all, and most significant, a great space opening far back behind the sun (read chandelier), row rising behind row as far as glass can reach, all densely packed with heads, like seeds in the capsule of a sunflower, the "amphitheatre," where sit the people. There are the real lovers of *Don Juan*: these taste an immortality in Mozart's music; it bath a zest of present heaven for them, and causeth their faces to shine; there is more meaning than we think in the theatrical cant term "gods of the gallery." Not that other portions of the house were dull or inaccessible to Mozart, or that musical motives were not the ruling ones in more than one of the fashionable constellations hanging in those circles, but the focus of appreciative response and enjoyment was evidently up there among "the gods;" and it is a curious fact, and creditable to English musical taste, that on the *Don Giovanni* nights, the *Tell* nights, &c., the amphitheatre is always crowded, while the *Traviata*, *Rigoletto*, and that sort of thing, are taken under the more exclusive wing of rank and fashion which "subscribe" and call for such. A *Don Giovanni* night is emphatically a people's night. What I have chanced to witness has, I am told, been equally characteristic of the entire season; of the seventy-four performances, the eight of *Don Giovanni*, the nine of *Guillaume Tell*, the five or six of *Il Barbiere* have been those which have seen the amphitheatre and all the cheaper places the best filled. Of course the attraction of favourite singers — especially of the rising star, the "bright particular," young Adelina Patti, has also had its influence on the popular tide, apart from the intrinsic interest of the composer and the piece. But most preferred to hear and see this gifted maiden as Zerlina, as Rosina (in spite of some defects), or as Amina — in three operas whose charm as music never can wear out — to being

made patient with the platitudes of *Marta* and *La Traviata* by the redeeming personality of such a pleasing little body. And who compose the crowd up there? Partly, largely no doubt, the Germans, who seem to be almost as numerous in London as in New York; for they have heard Mozart's great work more times in their life perhaps than any other class, and therefore love it better; but also a great many, a majority of English born. It is no mob, answering to the "ground-lings" of the theatres of old; they are well-dressed, respectable and polite people; the front rows indeed present a goodly show of elegance and beauty. There are three grades of seats there, at prices of 7s. 5s. and 2s. 6d.

The theatre itself is well suited to the display, as well as to the convenience, of such a brilliant audience. Although it is said to be architecturally inferior to the house that was burnt down and which it suddenly replaced, and although the auditorium has no peculiarly artistic aspect, yet it is spacious, elegant, light, cheerful, well ventilated and comfortable. The stage arrangements of course are on a very grand and complete scale, and vie with those of any other theatre in Europe.

And now for *Don Giovanni*. A magnificent orchestra, to begin with; and such a rendering of the overture, that no one could choose but listen and be penetrated, filled with the rich music and with unwillingness to lose a single note of what would follow. There is no orchestra in Europe more complete and choice in its material, or which gives out a more rich and beautiful ensemble of tone. The quality of the instruments, of the strings especially, is remarkably fine; every player is a virtuoso and happy in the possession of an instrument worthy of him, such as contributes a pure, warm, sympathetic tone to the euphonious whole. Such fine violas, cellos, double-basses, violins, taking the mass of them together, I think I have heard nowhere else, unless it were in Dresden, and there not so many of them. The average style of performance, too, at least in point of spirit, brilliancy, precision, power, richness of colouring, is not surpassed in Paris, Berlin, Dresden, or Vienna. The only fault is, that it rolls on in the glory of its full tide too triumphantly sometimes, and does not readily and instinctively subdue itself to the singer's voice. It is a brave orchestra, however, in the good senses of the word. And it has Michael Costa for conductor, who is a monarch in his way, and whose celebrity requires no justification. His air of quiet self-possession and authority, his ease and dignity of manner, albeit mingled with a little Neapolitan conceit, always give assurance. Although an Italian, long experience has made him cosmopolitan in music — has he not written an oratorio quite à la Mendelssohn? We have heard his *tempi* sometimes criticised; and so it has been with I dare say all conductors, not excepting Mendelssohn; and they do say that he is prone to hurry music which he does not like — a weakness which, considering how much trash he has at times to preside over, can be easily excused. The Verdi-ites, however, take it seriously. But, as the most nearly related sects in religion or politics quarrel the most sharply, so it is no wonder that South Italian and North Italian musicians do not belong to the same "mutual admiration society," and that Milan and Naples each regard the other as a Nazareth whence no musical good thing can come. But Costa not only possesses in himself the secret of musical expression, the true tradition of the Italian *cantabile*; he is a complete musician, and hence, on neutral ground, at least, in the great works of Mozart, Beethoven, Weber, Mendelssohn, &c., you can rely on his intelligent and conscientious and even *con amore* rendering. And to this neutral ground belong also such works of universally acknowledged genius as Rossini's operas, for it is a cheering fact that, as far as regards real masterworks of genius, all controversy of "schools" is soon forgotten; it is only while the lesser deities reign, while second and third-rate composers occupy the stage, while Meyerbeer and Verdi, Donizetti and Flotow, and Auber and Balfe, &c., are in question, that we hear or care about the Italian and the German school, the new school and the old school, and what not. At all events, *Don Juan* is not an opera that would be likely to suffer under Costa's hands; it is a feast always for musicians like him and the members of his splendid orchestra; and doubtless every individual of those eighty or ninety knows every note of it by heart and could have played it through without a sheet before him. Of course the overture was played with unction. A good overture, as played by the Covent

\* Addressed to *Dwight's Boston Journal of Music*.



Garden orchestra is not a thing to go unheeded; it enforces attention; people cannot talk through it until the singers come.

And what a cast! In the *ensemble*, orchestra, chorus, stage effect, &c., the London opera may have competitors in other cities; but not in the principal singers; London wealth and musical ambition draw and keep here the greater number of the best. As Donna Anna we had Mad. Penco, a bright and spirited Italian woman, with considerable dignity of person, and face resembling Tedesco, only not so fleshy. She has a good rich, even quality of voice, and sings all in an artist-like and well-schooled manner; not a great singer, but one in whom such a part does not essentially suffer. Grisi took Donna Anna in a preceding performance, and, worn as her voice is, and obliged as she was to transpose some of the music, she was really superb in it. She will never come upon the stage here again to sing it less well, having at last really taken her farewell both at the Opera and at the Crystal Palace. The Elvira this time was indifferent: a young and pretty figure with a bright and pretty voice,—Mad. Ortolani-Tiberini. Mad. Csillag, her predecessor in this rôle, made, on the contrary, the most effective, finely conceived and ladylike Elvira I have ever seen upon the stage. Csillag has rather an unmanageable organ, and is hardly a finished singer; but there is soul and passion in her every tone, look and motion; an artist in a high poetic sense, who never fails to interest. But the chief delight and admiration of the audience was "little Patti," as the clever little witch and coquette of a peasant bride, Zerlina. And justly so. It was the most charming of all her charming impersonations; decidedly the most fascinating Zerlina, musically and dramatically, I have seen since Bosio. It would be folly to expect in her the perfect singer we have lost in Bosio; yet she sang all the music simply, with pure style and expression, and with most felicitous and characteristic touches. The voice, which we had feared was growing old too fast from too much work in public, and too little time for rest and private study, had a delicate, fresh bloom upon it, that was delightful. It was only once, I think, that she indulged in an unmeaning cadenza or "embellishment" on Mozart's perfect melody; and that, probably, was the fault of some adviser; she seldom deviates from good taste and artistic truth where she is allowed to go alone; her instinct seems unerring. In recitative, in the easy, conversational Italian *parlando*, she is singularly fine for such a child. Her acting of the part was full of life and nature, amusingly original, the by-play incessant, and helping out the significance of every scene in which she was on the stage. For instance, the wonder and delight with which she (and her Masetto with her) gazes round on the splendours of Don Juan's ball room, and the timidity with which she sinks into the luxury of one of those incredible chairs! Best of all, her exquisite coquetry in "Batti, Batti," with her offended simpleton of a bridegroom. Happy for her here to be so exquisitely mated! Happy for the public too! Is not that a nice cast indeed, in which the commonly considered small part of Masetto is given to no less an artist than Ronconi? In his hands it becomes really a great serio-comic part. His voice to be sure is *passé*, painfully "dilapidated" (to use a common figure of critics, who seem to suppose that voices are built up like stone walls, or put together like mosaics). But as a singer he is thoroughly an artist; and as an actor, especially in comedy, he is inimitable and irresistible, as full of the quick "heat lightning" of suggestion as if he were always improvising his part under a happy inspiration. Yet it may be a question whether he is not prone to run it into too broad farce. But he contrives to maintain his dignity with refined public, and no one thinks of Ronconi as a buffoon. He has earned and is not likely to forfeit the character of artist, and is mentioned as among his peers with Mario and Tamberlik and Lablache, &c. Such an old Masetto and such a young Zerlina were natural provocatives of many happy, unexpected traits of naturalness and humour.

It would be superfluous labour for me here to enter into a detailed analysis of Patti's Zerlina, or of any of the parts, since the Journal of Music has no doubt copied some of the very just and graphic remarks of the *Times* and other London critics. A few words only of the other leading singers. The Don Giovanni was M. Faure, a refined, effective baritone, who always sings and acts well, and whose impersonation of that most difficult rôle has more life and gentlemanly ease, is more free from absurdity, vul-

garity, overdoing or underdoing, than any one that I remember. Not a great singer, but a sterling and invaluable one for parts like Tell and Don Giovanni. The familiar figure of Carl Fornes was the first to greet us when the curtain rose. His Leporello is after the common German fashion, capital in all the earlier scenes, but altogether too farcically grotesque in the last scene to comport with the sublime terrors of the supernatural visitation and the music. He sang as we have heard him "on the other side." The old commander, the Man of Marble, was most impressively represented by Signor Tagliafico, who seems to be clever in all sorts of parts suited to a baritone, or even ponderous basso. The Don Ottavio was Tamberlik,—next to Mario the greatest of all the Italian tenors I have heard; but very different from Mario. His chief power lies in strong, declamatory, impassioned, heroic parts; he is greatest in the *Tell* music, or as Jean of Leyden, in the *Prophet*. His voice is not as well preserved as Mario's, not as fresh and juicy, by no means as fine in its whole compass; but the tone is very resonant and marrowy and manly when he chooses, and he has the art to save his strength so as to strike with certainty in the important crisis. His "Il mio tesoro" was very admirable; but his best service was in the accompanied recitative dialogue, and in the interwoven *ensembles*, where his rich crisp tone always tells, and contributes its full worth to the harmony. He has a manly presence and a gentlemanly action. Such an Ottavio is not a nobody, and certainly Mozart has not given him the music of a nobody to sing.

The chorus, the *mise en scène*, ballet, and general treatment of the opera as a whole was splendidly complete, and worthy of such orchestra, such singers, such audience—and prices! I missed the usual inconsistencies and dead, unmeaning places in the action and stage presentation—usual, I mean, in America. The thing was a consistent whole; and more than ever did *Don Giovanni* seem to me the *universal* opera, typical of the whole story of human life. It has spun itself into altogether too long a story in this letter, so I must leave *Guillaume Tell*, the *Barbière*, &c., with a general summary, to another.

D.

WESTBOURNE HALL, BAYSWATER.—The first of a series of six subscription concerts was given at the above new Music Hall on Wednesday evening, the 6th instant, by Mr. William Carter, a professor of the pianoforte. The programme was well devised and rich in matter—indeed too rich, we are inclined to think, for any but a strictly classical concert—comprising for the graver pieces, Mozart's quartet in G minor, No. 1, for pianoforte, violin, viola, and violoncello; Beethoven's trio in E flat, Op. 1, for piano, violin, and violoncello; and the Moonlight Sonata of the same composer—enough in all conscience of instrumental music for one miscellaneous concert—together with a "Grand Duo" for piano and harp, by Herr Oberthur; two solos on the harp and two on the piano—more than enough in verity to weary the most rampant admirers of piano or harp, notwithstanding the excellent playing of Herr Oberthur and Mr. William Carter on their respective instruments. The vocal music commanded the services of Mlle. Florence Lancia, who sang the cavatina "Ah! fors'è lui," from *La Traviata*, and Mr. Frank Mori's new and popular song, "A thousand miles from thee;" Mad. Weiss, who gave Mr. Hatton's "Her heart was in the song," besides taking part in duos, &c.; Mad. Laura Baxter, who introduced Mr. Balfe's ballad, "If I could change as others change," and the song of the goat-herd, from *Dinorah*; Mr. Weiss, who sang his own "Blacksmith" and Mr. Edward Loder's "Martin, the man at arms;" and Mr. William Evans, who sang, "My own, my guiding star," from *Robin Hood*. All was good, but decidedly best were Mlle. Lancia's two songs, which were vociferously applauded. Mad. Laura Baxter's songs, too, were honoured with emphatic demonstrations of approval. A strong word of commendation must suffice at present for the performance of the Herren Albert, Otto and Ferdinand Booth, very young artists, who play respectively on the violin, viola, and violoncello, and to Mr. Frank Mori for the admirable manner in which he accompanied the vocal music.

## TO CORRESPONDENTS.

**MR. SHIRLEY BROOKS.**—Meyerbeer's Geburtstag. In Berliner Blättern findet sich folgende (auch in die Kölnische Zeitung vom 23. September übergegangene) Notiz: „Meyerbeer wird am 23. September 70 Jahre alt“ u. s. w.—Der berühmte Meister ist aber am 5. September 1791 geboren, wie Gathy in seinem kleinen Künstler-Lexikon richtig angibt. Gassner nennt in dem seinigem nur das Jahr 1791 ohne Datum; das neue „Universal-Lexikon der Tonkunst“ von Ed. Bernsdorf, bei J. André in Offenbach verlegt, kümmert sich nicht um den Tag der Geburt des berühmtesten Componisten unserer Tage und lässt ihn gar erst im Jahre 1794 geboren werden!

## MONDAY POPULAR CONCERTS.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

**I**N announcing that the Fourth Season of the Monday Popular Concerts (established Feb. 7th, 1859) will commence on the evening of Monday, Nov. 18th, the Director has again to tender his thanks for the liberal and unremitting support with which his undertaking has been honoured, and again respectfully to solicit its continuance.

The plan upon which the Monday Popular Concerts were instituted, and their form and character as musical entertainments, are now so widely known, that it is unnecessary to add anything to the explanations already published. It was originally intended, in 1859, to give six performances, and to repeat the experiment, should it turn out successful, from year to year. So warm and unanimous, however, was the response to this first appeal—an appeal based not less upon a faith in the ability of the general public to appreciate than in the power of genuine music to attract and charm—that during the first season the proposed six concerts were increased to eleven, during the second to twenty-seven, and during the third to twenty-four. The programmes of these sixty-two concerts (to which must be added eleven, held in Liverpool, Newcastle, Edinburgh, and Glasgow) have included nearly all the trios, quartets, quintets, and double quartets of Mozart, Beethoven, Spohr and Mendelssohn, many quartets by Haydn, Dussek, Cherubini, Schubert, Spohr, E. J. Loder, A. Mellon, &c., the most celebrated sonatas and other compositions for pianoforte, solo or concerted, by Mozart, Beethoven, Woelfl, Streibitz, Dussek, Clementi, Pinto, Hummel, Weber, Schuërt Mendelssohn, Sterndale Bennett, McFarren, &c., and several of the harpsichord works of Handel, Scarlatti, and Sebastian Bach, together with a large number of songs, duets, and other vocal pieces from the ancient and modern schools of Italy, Germany, France, and England. As exponents, in every department, the most eminent artists have been provided, and engagements contracted with renowned performers abroad as well as at home. A constant attendance at St. James's Hall, throughout a series of Monday Popular Concerts, was, therefore, equivalent to a varied course of lectures on the chamber-music of the great masters, with practical illustrations by the first professors of the day.

In the forthcoming series, while many of those pieces, vocal and instrumental, which have met with the greatest amount of favour will, from time to time, as a matter of expediency, be repeated, a fair proportion of novelty will help to strengthen the attractions and enrich the repertory of the Monday Popular Concerts. The programme of the first (sixty-third) concert, as may be seen by the subjoined, combines a due admixture of both elements:—

## PART I.

Quartet, in A minor, for two violins, tenor, and violoncello ...	MENDELSSOHN.
(First time at the Monday Popular Concerts)	
Song, "Now Phœbus sinketh in the west" ( <i>Comus</i> ) ...	ARNE.
Song, "Se il padre perdel" ( <i>Idomeneo</i> ) ...	MOZART.
Sonata, in E flat, Op. 7 ...	BEETHOVEN.

## PART II.

Sonata, in G, Op. 62, for pianoforte and violin ...	DUSSEK.
Song, "The three ages of love" ...	E. J. LODER.
Song, "Zuleika" ...	MENDELSSOHN.
Quartet, in F major, No. 48, for two violins, tenor and violoncello ...	HAYDN.
(First time at the Monday Popular Concerts)	
* * First violin—M. VIEUXTEMPS. Second violin—Herr RIES. Viola—Mr. WEBB.	
Violoncello—M. PAQUE.	
Pianist—Mr. CHARLES HALLÉ.	
Vocalists—Mlle. FLORENCE LANCIA and Mr. WINN.	
Conductor—Mr. BENEDICT.	

The quartets are now heard for the first time at St. James's Hall, and consequently for the first time at these concerts. That of Mendelssohn belongs to the astonishingly fertile period of his early youth which gave birth to the quartet in E flat (Op. 12), the quintet in A, and the octet in E flat (all of which have been given more than once at the Monday Popular Concerts), and immediately preceded the overture to "A Midsummer Night's Dream," the first published orchestral symphony (in G minor) and the first pianoforte concerto. Like the earlier quartet in E flat, it contains a quiet middle-movement—this time not "canzonetta," as in the other, but "intermezzo"—in which one of the most individual phases of Mendelssohn's genius is vividly predicted. Among the eighty-two string quartets of Haydn, all that need be said here of the one in F major, is what has been said so often of so many of its companions—"that it is one of the very best and most genial of the numerous family." Beethoven's sonata in E flat, for pianoforte alone—a bright example of his early genius—will doubtless be recognized by a large part of the audience as an old and valued acquaintance: Dussek's in G, for pianoforte and violin (the fellow of the one in B flat, which has taken such a stand at the Monday Popular Concerts), as a more recent one, losing nothing by close familiarity. This sonata was first performed by Miss Arabella Goddard and M. Winiawski, at the twenty-third concert of the third season, July 1st, 1861; and, as it possesses the same genuine and brilliant qualities as its better-known companion, promises, like that companion, to win back all the popularity in the present day which it can hardly fail to have enjoyed in the zenith of its composer's fame. The vocal music must speak for itself.

The reception accorded last season to M. Vieuxtemps justified the Director in offering that distinguished violinist a fresh engagement, which he has accepted. M. Vieuxtemps will lead the five concerts preceding Christmas. At the second (Nov. 25th), Signor Piatti, and at the fourth (Dec. 9th), Miss Arabella Goddard, will respectively make their first appearances.

\* \* In the course of the ensuing series of concerts, the whole of the Posthumous Quartets and last pianoforte sonatas of Beethoven will be given; besides some revivals from Dussek and other great pianoforte composers; a trio for pianoforte, violin, and violoncello, by Auber (composer of *Maître Nilou*); and vocal pieces by Italian, French, German, and English composers of the last and beginning of the present century.

## NOTICES.

**TO ADVERTISERS.**—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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**TO PUBLISHERS AND COMPOSERS.**—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

**TO CONCERT GIVERS.**—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, NOVEMBER 16, 1861.

**T**HE Royal Academy of Music has at last met with an antagonist. A new school has just been founded at St. James's Hall, under the title of "The London Academy of Music." The prospectus looks formidable and imposing. Dr. Henry Wyld is Principal; Herr Molique, Professor of Harmony and Composition; Sigs. Schira and Manuel Garcia are appointed heads of the Italian vocal classes; Herr Janza appears as teacher of the violin, M. Paque of the violoncello and Herr Oberthur of the harp; Sig. Maggioni is set down as instructor of the Italian language; and Mr. Ryder of the Princess's Theatre is engaged to give lessons in elocution. Other professors, in various branches, we are informed, are in contemplation; while a governor and superintendent for the ladies loom in perspective. The special object of the new Academy is to impart "a complete musical education to vocal and instrumental students, by means of the best London professors, on the moderate fees of the Continental institutions." This, although it might have been more euphoniously expressed, is sufficiently clear. The best musical instruction, at the cheapest charges, will, no doubt, prove a desideratum, cannot fail to excite attention, and must end in receiving universal support and patronage. The appointment of Dr. Wyld, as principal, or head of the Academy, is perfect guarantee that there will be no lack of energy in the management; while the engagement of Herr Molique, as Professor of Harmony and Composition, proves that the very highest talent in the most important department has been secured.

For further particulars we must refer those interested in the matter to the preliminary announcement which appeared in last week's advertisement, pending the issue of a complete prospectus which may be shortly expected. In the meanwhile we feel called upon to make a few remarks respecting the establishment of a school which aims at indoctrinating the youths and maidens of England in every branch of a musical education, and in competing with, if not endeavouring to supersede, a well-grounded and time-honoured institution, which has found favour in the highest quarter, and which has never wanted a helping hand from those who could best afford to give it.

We cannot pretend to throw dust in the eyes of our readers. They as well as ourselves know that the London Academy of Music has been started in direct opposition to the Royal Academy of Music—just as the New Philharmonic



Concerts were intended to rival the Old Philharmonic Society. Dr. Wylde is the great musical reformer of the day, and no doubt thought that the old Conservatory in Tenterden Street was capable of being improved upon. So we think; but since reformation involves greater difficulty and more responsibility than conservation, it behoves the director of the New Academy to be heedful that he promises no more than he can carry out, and that the changes and innovations he contemplates on the old *régime* may be such as everybody can understand and appreciate. If better teaching be proffered at less charges in the London Academy, the inevitable result will be that the Royal Academy must succumb, in spite of *prestige*, and the power that years and acquaintance never fail to confer. If, on the other hand, the instructions indicate no improvement, and the terms are not more economic, the elder conservatory must triumph. In short, the amelioration must be obvious and positive to effect any good.

It seems somewhat strange that while, in the furnished programme of the new Academy two Italian singing-masters are named, no name of an English master appears. Is there any dearth of English vocal teachers in the metropolis? or is English singing at a discount? We could supply some half-a-dozen eminent names as a satisfactory answer to the former question; while the establishment of the Royal English Opera of late years and the rapid rise of Music Halls in all directions, if proof were wanted, would demonstrate that the national song is more in favour than ever. We must suppose, then, that the English vocal teachers are included in those "other professors in various branches," upon whom Dr. Wylde has not yet affixed the seal of his selection. In the prospectus of an English Academy, however, it would have read better had the Italian masters been overlooked.

*To the Editor of the MUSICAL WORLD.*

AT the *fêtes*\* which formed part and followed the coronation, of the King of Prussia at Königsberg, music occupied a prominent position. This was as it ought to be, for to music belongs the task of rendering those sublime feelings which words are unable to express.

I must first speak of the Coronation March, the composition of which, at the express desire of the king, was confided to Meyerbeer. Let us transport ourselves for an instant to the scene of the solemnity—the vast courtyard of the palace of Königsberg, with its Venetian marts, dressed out in the colours of the various provinces of the kingdom, and distinguished by the grandiose flights of steps, at the top of which stood the throne. The people, the members of the different trades and professions, with their flags and emblems, and the soldiers drawn up on each side of the way from the covered gallery, and connecting the palace with the church, formed a crowd which filled every available nook and corner. In the church, a host of officials; the representatives of foreign powers; and the foreign princes with their suites, awaited the commencement of the ceremony. All of a sudden, the murmurs of this brilliant assemblage were drowned by the pealing of bells, and the cheers of the crowd collected outside. This was succeeded by silence both within and without, while the bands played the March, to the sounds of which the royal procession descended the flight of steps on its way to the church. Two military

bands—infantry and cavalry—performed this work, worthy in every respect of so great an historical solemnity. The march resembles, as far as form is concerned, the "*Fackeln-Märsche*," from the same pen. It is composed of three themes, followed by as many trios. After, so to speak, haranguing each other, the two bands end by uniting in a most majestic *crescendo*, in which Neidhard's Hymn holds a prominent place. The *finale* is harmonised as admirably as the national hymn in the celebrated opera of *Struensee*. I cannot award a higher eulogium to this magnificent march than by saying that even the grandeur of the surrounding spectacle in no way diminished its effect. Severe indisposition had prevented the composer from going to Königsberg, but the king rewarded him in a fitting manner, by forwarding him the Commander's Cross of the new Order of the Crown, founded on the occasion of the Coronation. The march was played the entire time the procession was proceeding from the palace to the church, as well as on its return.

For the ceremony in the church, the cathedral singers had been ordered to attend from Berlin. They were 80 in number; 25 sopranos, 25 altos, 10 tenors, and 10 basses. They had been provided with new costumes, consisting of red tunics and caps, edged with various silver braid. During the service, they sang Mendelssohn's setting of the 100th Psalm, the liturgy, with the melodies of the Greek church, choruses by Mendelssohn and Bortniansky, Jomelli's "Domine, salvum fac regem," and the psalmody. Everything was admirably executed.

The Königsberg *fêtes* were brought to a conclusion on the 19th, by a Court concert, given in the famous "Muscovite Stall" of the palace. The entertainment consisted exclusively of German music. The overture to *Egmont*, the triumphal choruses of *Judas Maccabæus*, Mozart's "Ave verum," the scene in the infernal regions from Glück's *Orfeo*, Meyerbeer's overture to *Struensee*, the chorus: "*Voilà le Jour du Seigneur*," by Conradin Kreutzer, Mendelssohn's march of the priests from *Athalie*, and, lastly, Handel's Coronation anthem, "Zadok the Priest," were included in the programme. In the place of Meyerbeer, Herr Taubeh, conductor at the Royal Opera house, Berlin, conducted the concert, for which more than three thousand persons received invitations.

With regard to the *fêtes* at Berlin, I must direct attention, in a musical point of view, to the gala representation at the Opera house and the concert at Court. Nothing can be more splendid than the aspect of the Berlin Opera house. At the very first glance, the house strikes the visitor as if it had been built expressly for such royal *fêtes*. One hardly dares enter it clad in the usual modest costume of everyday life. On the evening in question, all the places had been taken by the King. No one was admitted unless invited by the Grand Chamberlain, and thus, for this once, the ladies could be admitted in full ball costume, even in the highest places of the house. Spontini's *Nurmahal* was performed. There is nothing new to be said about this work, which is one of its composer's very best. The magnificence of the scenery and costumes was in keeping with the splendour of the Court and its guests.

It was Meyerbeer who conducted the concert given in the White Hall of the palace. The following was the programme:—

Festival Overture, by the Count von Redern; Fantasia on themes from *Norma*, by Thalberg, for two pianos, performed by Herren de Kontski and von Bülow; Coronation Hymn, by Meyerbeer; Cavatina from Mercadante's *Giuramento*, sung by Signora Trebelli; duet from Rossini's

\* From the *Revue et Gazette Musicale*.

*Semiramide*, sung by the sisters Marchisio; *Scherzo* for orchestra from Mendelssohn's *Midsummer Night's Dream*; and finale of the third act of *Ernani*, sung by Signore Marchisio, Brunetti, Signori Pancani, Montanari, Squarcia and Agnesi.

It is superfluous to state that the honours of the evening were lavished upon Meyerbeer's hymn. This new composition is conceived in a majestic and solemn style. The words are by Dr. Köster, who is, as you are aware, one of the best modern German poets. The hymn commences with a chorus of maidens and youths, which precedes a recitative for the tenor. This is followed by a sextet for three male and three female voices. The last *morceau*, one of the most successful in the whole work, is distinguished by its suave and graceful melodies, as well as by the ingenious combination of six voices. Then comes a piece perfectly novel in its form, and for which we cannot hit upon any title altogether exact. We have the eight provinces of the Prussian monarchy, each, in a solo recitative, offering its homage to the King, while the orchestra accompanies them with a march, which seems to indicate their triumphal entry into the Royal capital. The *morceau* goes on continually *crescendo*, until after the words of the eighth province, the chorus, representing the people, bursts out into a song of joy. At the same time we hear, in the distance, a second chorus chanting the hymn of "God save the king,"\* while the orchestra continues to play the march which has accompanied the recitatives. Thus three themes are at last united in a most grandiose and moving ensemble. The presence of their Majesties, of course, prevented the audience from displaying their enthusiasm. During the interval between the first and second part of the concert, however, the King, going up to Meyerbeer, shook hands with him warmly, and assured him he had never experienced deeper emotion than while listening to this patriotic composition. I have been assured that the Queen had deigned to be present at the rehearsal in the morning, and had spoken to the composer, in the most flattering terms, about his work and his health. I must add that the hymn was admirably sung by Mesdames Köster, Jachmann-Wagner, Böttcher, Herren Formes, Kruger and Fricke.

I have already informed you that the King bestowed a fresh mark of his favour on Meyerbeer by sending him the Commander's Cross of the new Order of the Royal Crown.

S.

THE REV. R. R. CHOPE, B.A., formerly of Upton Scudamore, Warrminster, has been appointed curate of Brompton, London.

ROYAL ENGLISH OPERA.—*Robin Hood* and *Lurline* have been decided "hits," and Madame Guarabella, in the heroine of the former, has achieved an inimitable success. Of both performances and of the fair debutante's claims to popular favour, we are prevented from saying more this week, but shall speak at length in our next impression. We may state just now, however, that Mr. Howard Glover's *Ruy Blas* will be performed—revived immediately, and alternated with the operas of Messrs. Macfarren and Wallace.

MISS ARABELLA GODDARD—has returned from the continent. She was to perform last night at a concert given by Mrs. Martha Blundell, at Brighton.

MADAME LIND GOLDSCHMIDT.—"As a proof of the estimation which this distinguished vocalist holds," writes the *Liverpool Albion*, "the members of the Philharmonic Society of this town, we mention with pleasure that she has arranged to give them a private concert on the 10th of next month."

A YANKEE PRIMA DONNA.—A Miss Kellog is highly spoken of by the American papers as an operatic singer, whose performances in New York have caused considerable attention. This young artist, we hear it rumoured, is in treaty with Mr. Gye for an appearance at Covent Garden next summer.

#### MAD. GRISI'S FAREWELL TOUR.

THE operas in the Free Trade Hall, Manchester, went off with great *éclat*. Whether from some misapprehension on the part of the public, the attendance at the first performance was not so great as might have been reasonably expected. When, however, it became generally known that the operas were given with the scenic appliances and effects incidental to a dramatic representation, and that the ensemble was more perfect than had perhaps ever before been heard in Manchester, public curiosity was excited, and the Hall was crowded upon the second and third nights. *Lucrezia Borgia* was the opera announced for Friday, Nov. 8th. The Free Trade Hall has long been noted for its fine resonance, and it was more than usually evident in this instance by the power and purity of tone exhibited, not only by Mad. Grisi but by the rest of the vocalists engaged. Mad. Grisi's singing of certain portions of "Come è bello" was as fine as ever, and she was greatly applauded. In the great scene with the Duke and Gennaro, the trio was beautifully given, and the acting, not only of herself, but of her companions, very fine, calling down enthusiastic applause, which did not cease until they reappeared before the curtain. In the last scene, where Gennaro dies, and she throws herself in despair upon the body, there was not the mere conventional stage trick but one of the purest touches of nature. At the conclusion, she was called before the curtain, amidst great applause and cheers from the audience. Mr. Swift made his first appearance in Manchester on this occasion. His manly figure, voice pure in tone and fine in compass, took the audience by surprise. We rarely remember a vocalist making a more decided impression on a first appearance. Such a tenor, comparatively unknown, was not expected, and we are sure he will become a great favourite in Manchester. His "Di pescatore" was sung not only with good taste but with feeling also, and his singing in the concerted music was altogether musicianlike. Signor Cresci was the Duke, and possesses a really noble face and voice, and sings with fine expression. He was much applauded throughout the performance. We must not overlook Mad. Lemaire, who, as Orsini, sang and played as a true artist. Her singing of the celebrated Brindisi, "Il segreto," met with a storm of applause, and was most warmly encored. She forms a most valuable portion of the company. The orchestra consisted of nearly thirty performers, including a portion from the Royal Italian Opera, Covent Garden, at the head of whom is the talented violinist, Mr. Carrodus; and the whole admirably conducted by Signor Vianesi. From first to last during the performance there was not a single blunder, which, considering the difficulties of the situation, is most creditable. We think there would be few present who did not consider the experiment a successful one. Of the performance on Saturday, 9th, the *Examiner* and *Times*, Manchester paper, speaks in the following terms:—

"Instead of a complete work, we had on Saturday selections from various operas, including *Don Giovanni*, *La Sonnambula*, *Il Trovatore*, and *Il Barbiere di Siviglia*, which drew a large attendance, evidently gratified by the performance throughout. Mad. Grisi had less opportunity for the display of her peculiar artistic qualities than in the *Lucrezia* or the *Norma* (the latter of which is to be given this evening); but whatever she attempts is always accomplished with the evidence of the highest skill. The scene in *Don Giovanni* where Donna Anna describes the brutality of the libertine, and the beautiful 'Miserere' scene from *Trovatore*, were remarkable for their dramatic effect. This latter scene was rapturously encored, the compliment being deservedly shared by Mr. Swift, whose singing of the air 'Ah! che la morte,' proved not only a fine quality of voice, but good taste and feeling. Under judicious management, Mr. Swift has evidently a fortunate career before him. Signor Ciampi and Signor Cresci are both vocalists and actors of no ordinary merit, and whether in Leporello and the Don, or in the Dottor Bartolo and Figaro, they exhibited considerable appreciation of character and high musical attainments. The aria of Bartolo has not often been given more effectively than by Signor Ciampi, whilst the 'Dunque io son,' by Signor Cresci and M. d. Lemaire, it would be difficult to improve, whether as regards vocalisation or dramatic power. Indeed Mad. Lemaire has given evidence on this occasion of remarkable ability. She was the true peasant in *Don Giovanni*, the lively coquette in Rosina, and all that could be desired in Orsini, which she played with more than usual energy on the previous evening. There is something very like genius in this lady, and she has secured a position in our musical city. The last scene of *La Sonnambula* introduced Mlle. Dario, a very

\* Or, rather: "Heil dir im Siegerkranz."

young singer, who, we are informed, makes her *début* in this town. She is interesting in appearance, and has been judiciously instructed, overcoming by this means a certain want of power. Mlle. Dario sang the 'Ah! non credea' with a nice feeling, and showed also considerable facility in the execution of the brilliant finale, 'Ah! non giunge,' though we should have preferred a stricter adherence to Bellini. There is much promise in this young artist. We ought not to overlook the services of Signor Fallar, more particularly as Basilio, in which character he gave the celebrated 'Calannia' very creditably. The band and chorus were quite up to their duties; and we heard but one opinion as to the general impression made by the performances throughout the evening. We need scarcely name the importance of such a violinist as Mr. Carrodus, in the position of leader, nor the invaluable services as conductor of Signor Vianesi, who stands so high in the estimation of all musical men. With much individual talent, the most important feature in this troupe is its admirable combination, accompanied by an evident desire to work together with the true artistic spirit."

On Monday, 11th, Mad. Grisi took her farewell of the Manchester public in *Norma*. Though suffering from a cold, she refused to disappoint her many admirers, who had crowded the Free Trade Hall, and exerted herself to the utmost. For pathos and intense beauty of vocal declamation, she never excelled her delineation of the priestess in the last act; and when the curtain passed before the scene, by cheers and waving of hats and handkerchiefs, the audience demanded another sight of their long-established favourite. She was obliged to appear before the curtain twice, and each time received a perfect ovation. Mr. Swift assumed a part which the profession generally think most arduous, that of Pollio. He played with remarkable conscientiousness, and his voice resounded with that manly intonation which we have before noticed. His acting equalled his singing. By his acting each evening, Mr. Swift has taken a position in Manchester which, we feel confident, he will be able to maintain. Mad. Lemaire made an excellent Adelgisa. Her voice blended well with that of the prima donna in the duets; and throughout the opera she was effective in all she undertook. Signor Ciampi was a fine Oroveso, his deep bass voice being very telling. The chorus on each of the three evenings was superior to what might have been expected in an undertaking which, to a certain extent, was experimental. Of the band we must speak in the highest terms; and as warm must be our commendation of Signor Vianesi, the conductor. The opera went perfectly from beginning to end, and was the theme of praise with all the musical men present. Without any great attempt at scenic effect, the decorations of the stage in the several scenes were appropriate and efficient. From the extensive patronage with which this experiment has been met, we may anticipate that the future will not be without a repetition of such performances. After the opera, Mlle. Dario appeared in the last act of *La Sonnambula*. At the close of the performance she was honoured with a call, no slight compliment in Manchester to so young an artist. The performances of the party during the past week will have been given in the following order:—

Monday, Nov. 11, *Norma*, and *Sonnambula*—Free Trade Hall, Manchester.

Tuesday, Nov. 12, *Norma* and *Sonnambula*—Theatre Royal, Preston.

Wednesday, Nov. 13, *Lucrezia Borgia*—Theatre Royal, Preston.

Thursday, Nov. 14, *Don Giovanni*—Theatre Royal, Liverpool.

Friday, Nov. 15, *Trovatore*—Theatre Royal, Liverpool.

Saturday, Nov. 16, Selections from *Lucrezia Borgia*, *Sonnambula* and *Barbiere*—Royal Amphitheatre, Liverpool.

LIST OF THE ORCHESTRA OF THE ROYAL ENGLISH OPERA, COVENT GARDEN:—Amor, Antoine, Aylward, Barrett, Behm, Betjeman, Browne, Burnett, Catchpole, Chipp, H. Daubert, Doyle, Engl, Folkes, Glanville, Guest, Hann, Harper C., Harper T., Harper Jun., Hausser (Anderson), Hawkes, Hill, Horton F., Horton J., Howell Sen., Howell Jun., Howell, A. Hughes, Jones S., Kelly, Krentzer, Lazarus, Levy, Levy, Jun., Love, Mann, Mount, Orchard, Ould C., Ould E., Oppenheimer, Owen, Payton, Pollitzer, Pratten F., Pettit, Pratten R. S., Reed, Seymour, Simmons, Smith H., Standen, Sutton, Salzmänn, Thirlwall, Thomas, Tournier, Trust, Ward, Waud, Watson W., Webb, Wells, White, Zerbini, Conductor Mr. Alfred Mellon.

ROYAL ACADEMY OF MUSIC.—The first chamber concert for the winter season took place on Wednesday evening, the 6th inst., at the Academy, in Tenterden-street. These entertainments must not be confounded with the more ambitious orchestral morning

concerts organised by the institution. The chamber concerts were only commenced in the term before last, but their success is already established. The crowded state of the rooms, indeed, cannot be taken as a criterion of their success, for they are so sadly limited in space, that they never afford sufficient accommodation for the numerous friends of the pupils who are anxious to test the improvement of their *protégés*. The rooms, indeed, which were sufficient for the requirements of the Academy at its origin, forty years ago, are now quite inadequate. The instrumental part of Wednesday night's programme comprised a quartet by Mozart, ous piano and strings, a MS. pianoforte duet by H. C. Bannister, another by Mr. Walter Macfarren, and a set of three charmingly graceful duets for violin and pianoforte *concertante* by Herr Molique — in which pieces Miss Brinsmead, Miss Augusta Ball, Miss Thomson, Mr. J. Hill, Mr. F. Westlake, Mr. Harper, and Mr. G. H. Thomas were all efficient, while Mad. de Grau distinguished herself in an effective *allegro de concert* by Charles Mayer. Miss Robertine Henderson, the reigning *prima donna* of the Academy pupils, was deservedly encored in a graceful MS. "gondoliera" by Herr Pauer; and Miss Westbrook sang with unimpeachable expression another new setting, and a very elegant one, of Mr. Monckton Milne's favourite ballad, "The beating of our own hearts," by Mr. Bradbury Turner, the able and industrious conductor of these chamber concerts. Miss Armytage rendered Agatha's romance, "Einst traumte," from *Der Freischütz*, exceedingly well; nor were Miss Bramley's singing of Edward Loder's "Invocation to the Deep," and Miss Walsh's ballad, "The Mother's Grief," of her own composition, undeserving of praise. The duet, "O lady moon," given by Miss Robinson and Mr. Wallace Wells, was scarcely adapted to test their *ensemble* singing, the voices being so little combined; but in all the choruses selected the general proficiency of the pupils and their careful training were abundantly proved. In the characteristic ballad from *Robin Hood*—"The hunters wake," very well sung by Miss Frewitt, and cordially encored, the quaint choral burden was given with capital effect.

### Provincial.

A Correspondent writes from Nottingham as follows:—

"The fifth season of chamber concerts was opened on Friday, the 8th inst. with the subjoined programme. The instrumental pieces were executed with great vigour and precision, and proved the careful study bestowed upon them by the executants. By way of experiment, vocal music will be introduced during the present season, and promises to be an attractive feature. The audience, although not numerous, comprised all the devotees to music of a high order. The programme was as subjoined:— Part I.: 'Trio, in E flat,' for pianoforte, violin, and violoncello, Messrs. White, H. Farmer, and T. L. Selby, Hummel; Four-part Song, 'Autumn Song,' Mendelssohn. Part II.: 'Duo, in E flat,' for violin and piano, Messrs. H. Farmer and White, Marschner; Four-part Song, 'The Vale of Rest,' Mendelssohn. Part III.: 'Quartet in E flat,' for two violins, tenor, and violoncello, Messrs. H. Farmer, Kirkby, Myers, and T. L. Selby, Spohr.

We read in the *Western Daily Mercury* (Plymouth) the subjoined:—

"There was a good house last night to witness the performance of *Faust and Marguerite*, and the curtain fell amidst the unbounded applause of the audience. Between the pieces Miss Kate Ranoe sang her well-known song, 'Crabbed Age,' with the flute *obligato*, most beautifully. Her warbling at the end of the song vied in sweetness with the charming delicacy of the flute which accompanied her, and her well sustained and sweetly prolonged trills drew down enthusiastic applause. A ballet divertissement entitled *La Danse des Nations* followed, and we had some remarkably pretty dancing—Scotch, Spanish, a Polka Militaire, a double hornpipe, by Mlle. Louisa Lauri and Mr. John Lauri, and a splendid finale,—all excellent in its way, and especially that of the two last named. *The Bonnie Fish Wife*, a capital afterpiece, brought the entertainments to a close."

A Belfast paper has the following:—

"Yesterday a large number of ladies and gentlemen, and several professors of music in Belfast, assembled at St. Malachy's Church to hear a selection of music played by the organist, R. Sutton Swaby, Esq.—The organ is by Telford, has three sets of manuals, and a pedal organ. The se-



lection was as follows:—1. Offertoire (No. 5), (Lefebure Weby); 2. Slow Movement (Haydn); 3. Andante (Beethoven); 4. Toccata and Fugue (D Minor), (Bach); 5. Overture (Athaliah), Handel; 6. Romance (Mozart); 7. Fugue ("The Giant"), (Bach); 8. Sancta Maria and Marcha Religiosa (Meyerbeer). Each of the foregoing pieces was played beautifully; and the contrasts of the soft and loud stops were classically marked. Bach's Fugue in D Minor was executed without a fault. The audience were highly pleased with the music, and Mr. Swaby was warmly complimented by his numerous friends."

*The Rochester, Chatham and Stroud Gazette* gives us particulars about the fifth annual Concert of Herr Kappey, the Bandmaster of the Royal Marines, given on Wednesday week at the Lecture Hall, Chatham:—

"The attendance was such," writes our contemporary, "as only entertainments like Herr Kappey's can produce. Mlle. Anna Whitty sang 'The Angels whisper,' which was encored. Mrs. Tennant too was encored in 'Within a mile of Edinboro' town.' Herr Formes caused a great sensation. His portly form, his flowing locks, his Teutonic features, and his magnificent voice, were all impressive and suggestive. Mr. Tennant has developed greater powers than he formerly displayed. M. Ole Bull and his violin seemed alike possessed with the spirit of fun. His variations in the 'Carnival of Venice' rivalled those of Paganini, and his *personnel* contributed highly to the effect. Mr. Berger, the pianist, played a composition of his own, '*Les echos de Londres*,' with the greatest animation. But the most original feature of the entertainment was a new 'Potpourrie,' by Herr Kappey, in which, starting with 'Rule Britannia,' he introduced a selection of popular airs and glees, interspersed with vocal accompaniments. A choir sang with the band, 'The Red Cross Knight,' 'Here's a health to all good Lasses,' &c., with remarkable effect. The playing of the band in this piece and the opening overture was superb. The solos were given in excellent style, and a rapid passage for cornet and clarinet was beyond all praise. But the skill of the musician was best shown in the manner in which the several melodies were introduced and harmonized, and in the mode in which he gathered up the chords of the National Anthem and Rule Britannia, and wove them into a brilliant finale. The applause was unbounded; and well indeed was it deserved by a musician who embraces the most complete control over his forces. The band of the first Division of Royal Marines possesses a high character, and its continued efficiency is proved every day, and more publicly displayed every year at these annual Concerts."

From the *Manchester Guardian* we transcribe the annexed account of the fourth of Mr. Charles Hallé's Concert:—

"Beethoven's Pastoral Symphony, which was the most prominent feature of the concert, from its picturesque beauty and rich variety, is pretty certain to charm an audience whether learned or unlearned in the art. The band brought out the various beauties of this fine composition most admirably. The performers fully understand one another, and play with great precision, power, and beauty of intonation. The wind instruments are especially excellent. The overtures to *Semiramide*, and (Rossini and Auber) *Zanetta*, and the March from Meyerbeer's *Prophète*, were all played in superb style. Mr. Hallé was, of course, thoroughly *au fait* in the pianoforte solos. Mendelssohn's Introduction and *Rondo Brillante* in B minor, a composition full of genius, was played with remarkable fire and spirit, the accompaniments imparting a beauty to it not found in Thalberg's solo, though this last (*Mosè in Egitto*) was received with great enthusiasm by the audience, and an attempt was made to get the accomplished pianist again to his seat, an honour he felt obliged to decline, owing to the lateness of the hour. The other instrumental solo of the evening, that of Mr. Lazarus (an air from the *Puritani*) was also a masterly performance, and elicited much applause. Mlle. Agnes Bury, the vocalist of the evening, will be recollected by many of our readers as forming part of a German Operatic Company which performed here a few years since. She returns now, however, with improved powers, and made a corresponding impression. She gave an air from *Figaro* 'Ernani involami,' and a song by Balfe, with great expression, delicacy, and finish. The last named elicited an encore, which was complied with as far as the repetition of the concluding portion of the air; while Lieder by Mendelssohn and Grell were both sung with feeling and taste."

The Jenny Lind Goldschmidt party has penetrated as far north as Newcastle, the local papers of which town give lengthy accounts of two concerts, the one consisting of an oratorio, the other miscellaneous, which took place on Thursday and Friday in last week. From the *Northern Daily Express* we extract the following:—

"We have heard of a Jenny Lind night at Exeter Hall, as being something of an extraordinary character, requiring almost superhuman strength to withstand, as something in fact with which was associated the idea of the compression of large bulk into a small amount of space. If such be the case, then certainly we can for the future boast of a Jenny Lind night in Newcastle. Long before the time for opening the doors of the New Town Hall, they were besieged by parties anxious—as, of course, everybody is anxious on such occasions—to secure a front seat. When the doors were opened there was a general rush for the much coveted place. The hall was rapidly filled, and never was enthusiasm more justly merited, or more cordially bestowed, than was accorded to the gifted cantatrice when she made her appearance on the platform, leaning on the arm of her husband, Mr. Otto Goldschmidt. The applause was loud and continued, in which the band and chorus took part, and for which she gracefully bowed her acknowledgments, first to her patrons, the audience, and then to the choir. Mr. Sims Reeves followed immediately after, and shared the delight with which the people of Newcastle, as there represented, welcomed the two greatest singers in the world. Never, perhaps, since the erection of the hall, has so large, influential, and enthusiastic an audience assembled within its walls. Every available nook and corner was filled, even to the very orchestra itself, the band and chorus on this occasion being unusually strong, and certainly a more pleasing and more imposing spectacle could scarcely be imagined."

"We question whether ever Madame Lind Goldschmidt rendered those passages of *The Creation* which fell to her share with greater effect and charm. Her execution of the air 'With verdure clad,' was sublime; and the plaintive sweetness with which she warbled the reference to the 'nightingale's' delightful notes affected many present to tears. In the 'Marvellous work,' there appeared a slight huskiness of voice and tremulousness of manner; but in 'On mighty pens,' she more than once brought out her exquisitely clear upper C with fine effect. At the end of the piece, where she took the concluding cadence an octave higher than written, the effect was electric, and the applause overwhelming, the band and chorus joining in most vociferously. Nor was she less successful in the concerted pieces, either as duets or trios. As proof of this we may refer to the terzetto, 'Most beautiful appear,' the trios 'The Lord is great,' and 'On thee each living soul awaits'; and her duets with Signor Belletti in the third part, 'By thee with bliss,' 'O star the fairest,' and 'Graceful consort.' The earnest and devotional feeling imparted to these was perfection."

"Never was that prince of English tenors, Mr. Sims Reeves, in better voice. His rendering of the recitative and air, 'In native worth,' was chaste and finished, the difficult passages being given with an ease, grace, and precision which enraptured the audience, and produced a long and continued round of applause, which he gracefully acknowledged, but could not be drawn into repetition. In the concerted pieces both he and Signor Belletti shared the applause bestowed upon their performance."

"The band and chorus, stronger in point of numbers than any we have previously heard in oratorios here, had likewise the additional attraction of being thoroughly up in their respective parts. When we add that Mr. Rea presided at the organ, our readers will be of opinion that a more competent cast could scarcely have been employed upon the *Creation* than that of last night."

The *Daily Chronicle and Northern Counties Advertiser* furnishes an elaborate and interesting report of the miscellaneous concert, from which we can afford space for a very brief extract only:—

"The second evening of Mad. Lind Goldschmidt's reappearance in Newcastle Town Hall was not a whit less brilliant, in point of attendance, than was the first. Every part of the hall, with the exception, perhaps, of a few chance seats on the tiers of the orchestra, was closely packed, and packed, too, by a fashionable and critical auditory. Seldom, indeed, does the occasion occur when the wealth and beauty of the northern metropolis are so fully and fairly represented as on last evening. The programme for last evening, if of a less exalted cast, was of a considerably more varied character."

"PART I.—Motett, 'Ave Verum,' Mr. Rea's choir, Mozart; Duo (Elisa e Claudio), Mr. Sims Reeves and Signor Belletti, Mercadante; Scena ed Aria, 'Ma la sola,' Bellini; Violin Solo, on a Theme of Beethoven, Mr. H. Blagrove, De Beriot; Aria, 'Sorgete,' Signor Belletti, Rossini; Duo, Theme and Variations, pianoforte and violoncello, Messrs. Goldschmidt and Piatti, Mendelssohn; Duet 'Sulla tomba,' Mad. Goldschmidt and Mr. Sims Reeves, Donizetti."

"PART II.—Rondo, for voice and violin (Il re Pastore), Mad. Goldschmidt, violin Mr. H. Blagrove, Mozart; Ballad, 'My own, my Guid-

ing Star,' Mr. Reeves, Macfarren; Fantasia on Themes from 'Linda di Chamouni,' violoncello, Signor Piatti, Piatti; Terzetto (Roberto Devereux), Mad. Goldschmidt, Mr. S. Reeves, and Signor Belletti, Donizetti; Part-Song, 'The Healing Flower,' O Goldschmidt; Part-Song, 'On a Lake,' Mr. Rea's choir, Mendelssohn; Tarantella, 'La Danza,' Signor Belletti, Rossini; Ballad, 'John Anderson my Jo,' and Norwegian melody, 'Echo Song,' Mad. Goldschmidt.

"Mr. Rea's choir took a somewhat prominent part in the concert; and if on the score of appearance alone, the ladies and gentlemen of the choir are deserving of compliment. But they are equally entitled to commendation for their performances. Mozart's 'Ave Verum' was a tasteful performance. The appearance of Sims Reeves was the signal for a warm ovation, and as Signor Belletti was in admirable voice, their duet was sung by both artists in unexceptionable style. The aria selected for Madame Goldschmidt was admirably adapted for displaying to perfection her rare vocal qualities. After the violin solo by Mr. H. Blagrove, and the aria nobly sung by Signor Belletti, Messrs. O. Goldschmidt and Piatti performed a duet on the piano-forte and violoncello. The skilful fingering of Herr Goldschmidt was heard to the greatest advantage in this, as in the ordinary accompaniments to the vocal performances; while amateurs must have been delighted with the masterly manipulation of the violoncello by Piatti, and heard the dulcet notes that he produced from the instrument. If Madame Goldschmidt be accepted as the primary vocalist of the evening, Sims Reeves being of fame scarcely secondary, may fairly take the next rank; therefore the performance of a duet by these eminent artists was justly regarded as one of the most interesting items in the programme. Nor could expectation be raised too high for realisation in such a case; and it may suffice to say that part first of the concert was brought to a delightful conclusion by the harmony of soprano and tenor, each of too rare a quality to be frequently heard combined. Sims Reeves is now almost as strictly identified with Macfarren's *Robin Hood*, as is the Little John of tradition with the Robin Hood of Sherwood Forest; and the ballad of 'My Own, My Guiding Star' is inseparably associated with his name. This was sung in tones so refined, and with pathos so delicate, that the listener was for the time entranced and spell-bound by each succeeding note; and when, at the conclusion of the song, the charm was broken, there was such a unanimous demand for an encore, that the singer had really no alternative but to repeat the performance. The introduction of 'John Anderson my Jo' was a compliment to this north country; the latter reminded us of the home of Jenny Lind, the Swedish Nightingale. It was her concluding song at the Assembly Rooms in 1856, and now, as then, was, to our thinking, rather better expressed than it would have been by an accredited native of the land o' cakes. The 'Norwegian Echo Song' was given in the Norwegian dialect, and in this language of a country closely connected with her fatherland, Madame Lind Goldschmidt warbled the concluding notes of this her third concert in Newcastle."

The Athenæum Concert, given at Sheffield recently, is thus alluded to by the *Sheffield Daily Telegraph* :—

"There were two features worthy of special mention, the appearance of Mlle. Anna Whitty and M. Ole Bull, neither of whom have been heard in Sheffield. Mlle. Whitty's voice, which is of the soprano quality, is completely under control. Her style is easy and graceful. The Rondo of Paesello, 'Nina pazzè pen amore,' gave scope for the display of her leading characteristics. It was received with a determined encore. Her singing of 'Somebody is waiting for me,' was equally successful. Mrs. Tennant is a singer of established reputation, but was evidently labouring under hoarseness. Herr Formes, who, if we mistake not, appeared for the first time in Sheffield, made an immense impression. His voice is of surprising quality, and in the lowest notes is full and sonorous, and peculiarly effective in slow passages. He was vociferously encored in the ballad, 'In sheltered vale.' Mr. Tennant's songs were well received. Ole Bull we consider to be the greatest violin player the world has heard, save Paganini, and it is doubtful which of the two, if they could be heard together, would command the greatest admiration. His intonation in double stops, in which he executed a complete duet, embracing every shade of expression and nicety of tone; his double harmonics, which are in themselves a feat of execution, so true, so fine, so delicate; his dexterous fingering and the rapidity with which he executed the bizarre and extraordinary sounds of the 'Carnival,' as well as the majesty and dignity with which adagio movements flowed from his bow, all alike stamp him as the greatest maestro living. Those who have not heard Paganini or Ole Bull do not know of what the violin is capable. His rendering of the 'Mother's Prayer' was exquisite as an illustration of pathetic melody, while in 'Di tanti palpiti' he was equally happy in illustrating music of a more sprightly character. This was re-demanded, but the artist substituted a few bars of music more quaint and original than anything we previously heard."

From our own Correspondent at Belfast we learn that—Mr. R. Sutton Swaby gave an organ performance at St. Malachy's on Friday last, when a most respectable audience, including several professors of music, assembled to hear his excellent playing of the following programme:—Offertoire (No. 5), Lefebure Weby; slow movement, Haydn; Andante, Beethoven; Toccata and Fugue in D minor, Bach; Overture to *Athaliah*, Handel; Romance, Mozart; Fugue (the Giant), Bach; Sancta Maria and March Religioso, Meyerbeer.

The Anacreontic Society opened their season on Tuesday, for which occasion they secured the Sainton-Dolby party. The Classical Harmonists open their season on Thursday, the 21st, with Mlle. Anna Whitty, Herr Formes, Ole Bull and party. To the latter society the honour has been conferred of opening the new Ulster Hall, which event is expected to come off either a little before or after Christmas. The building is nearly completed, and its beautiful proportions and excellent arrangements are the admiration of all who see it. To the architect, Mr. Barre, the profession are much indebted for his careful attention to their requirements and comforts.

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Reserved and numbered seats, 3s.; unreserved seats, 2s.; a few fauteuils, 5s.; may be secured at Mr. Mitchell's Royal Library, 33 Old Bond Street.

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A circular letter, containing particulars of the preliminary meetings of the London Amateur Division of the Great Festival Chorus, has been addressed to each member thereof, with a form of reply to be returned to Exeter Hall, on or before Monday next.

Should there be any members of this portion of the choir who, from change of address or other circumstances, have not received the letter, it is requested (if they desire to retain their position in the chorus) that they will address a letter to "The 1862 Festival Choral Committee," 6, Exeter Hall, W. C., before Monday next, as immediately after that day the committee will proceed to consider the very numerous applications which have already been registered from ladies and gentlemen desirous of admission to the choir.

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